

May 13 66 3/4 of 2

ST. ELMO MARCH

RESPECTFULLY DEDICATED TO COMMANDER ALONZO BRYMER



BY

C. MORTIMER WISKE.

BROOKLYN, N.Y.

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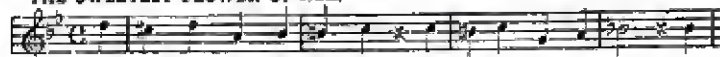
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A LIST OF CHOICE POPULAR SONGS.

Pieces marked with a star (*) have handsome Picture Titles.

* THE SWEETEST FLOWER OF ALL.

CHAS. E. PRATT. 40c.



1. 'Tis down be - side the riv - er, That sings a mer - ry tune, I
THE OLD LOG CABIN ON THE HILL. Song and Chorus. FRANK DUMONT. 35c.



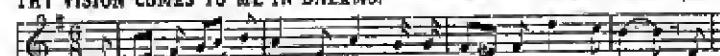
Far a way in the South, among the cot-ton fields, It is the place I ev - er long to
DANCING ROUND WITH CHARLIE. Waltz Song. C. M. CONNOLLY. 40c.



Danc - ing round with Char - lie, At the gay sol - tee, —
SCHOOL DAYS. Song and Chorus. MURPHY AND MORTON. 35c.



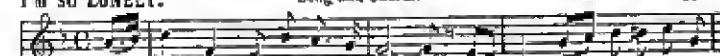
In a lit - tle town not far from here, Just down a sha - dy lane, Stood an
THY VISION COMES TO ME IN DREAMS. Ballad. CHAS. E. PRATT. 35c.



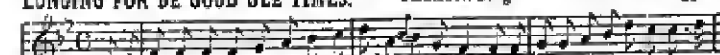
Thy vis - ion comes to me in dreams, When the stars are in the sky; This
WHAT! NEVER? Chinese dialect. A. VON BOYLE. 35c.



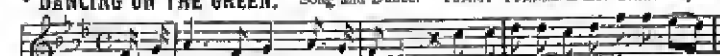
I am a nic - ee lit - tie chin - ee man which no - bod - y can de - ny, never
I'M SO LONELY. Song and Chorus. ED. W. ORRIN. 35c.



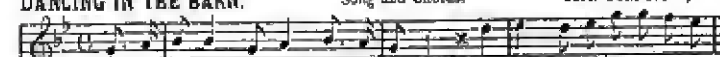
When eve - ning shad - ows gen - tly fall, And night winds murmur soft and
LONGING FOR DE GOOD OLE TIMES. Plantation Song. H. P. DANKS. 35c.



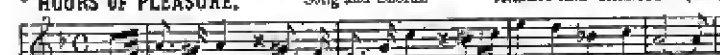
Use a longing for de good ole times we used to hab of yore, When we labor'd in de cotton and de
* DANCING ON THE GREEN. Song and Dance. TOMMY TURNER & ED. ORRIN. 40c.



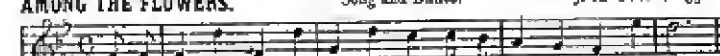
Oh, way down in South Car - o - li - na, Where the cotton and the su - gar cane
DANCING IN THE BARN. Song and Chorus. TOM. TURNER. 40c.



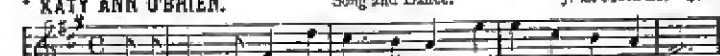
Oh, we'll meet at de ball in the evening, Kase I love to pass de time a -
* HOURS OF PLEASURE. Song and Chorus. HARRIS AND CARROLL. 40c.



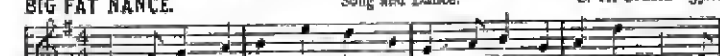
'Twas at a ball I first met my girl, The fair - est in the land;
AMONG THE FLOWERS. Song and Dance. J. A. TOOMEY. 35c.



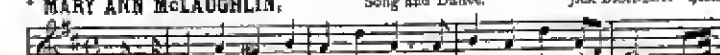
Oh, we met be - side the sil - ver brook, While the birds were warb - ling clear;
* KATY ANN O'BRIEN. Song and Dance. J. E. MURPHY. 40c.



In a ten' ment house in Stan - too street, I've seen some hap - py times;
BIG FAT NANCE. Song and Dance. S. H. SPECK. 35c.

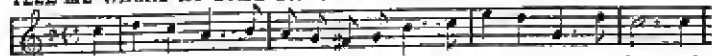


White folks, give me your at - ten - tion While I sing to you my song, 'Tis
* MARY ANN McLAUGHLIN. Song and Dance. JAS. BRADLEY. 40c.



In a co - sy cot - tage painted green, A - bout three miles from here, There

TELL ME WHERE MY EVA'S GONE, From Uncle Tom's Cabin. J. H. PEABODY. 35c.



I had a dream, a hap - py, hap - py dream, I dreamt that I was free; And
LITTLE PLAYTHINGS ON THE FLOOR, Song and Chorus. S. H. SPECK. 35c.



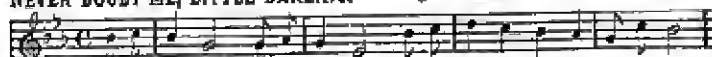
Pret - ty playthings all a - round us, Lit - tle shoes that ba - by wore,
NEVER SPEAK ILL OF THE DEAD. Song and Chorus. HARRY PERCY. 35c.



When the change comes that must come to all sooner late, And the poor clay lies under the
BENEATH THE OLD PINE TREE. Song and Chorus. JOHN D. MURPHY. 35c.



The war came on some time a - go, And forc'd me 'way to roam; They
NEVER DOUBT ME, LITTLE DARLING. Song and Chorus. S. H. SPECK. 40c.



Never doubt me, lit - tle dar - ling, When my boundless love to you I tell;
SLUMBER SONG. Solo and Chorus. J. A. VAN KUREN. 40c.



Far a way on drow - sy pools re - pos - ing, Fold - ed lit - tle touch the water's edge;
MABEL, or Hanging on the Gate. HENRY TUCKER. 35c.



And where were you just now, Ma - ble? Where have you been so long?
MY DARLING SARAH ANN. Comic Song. C. E. PRATT. 35c.



I've got the sweet - est charmer That ev - er you chanc'd to know;
MUSIC. WM. J. SCANTON. 35c.



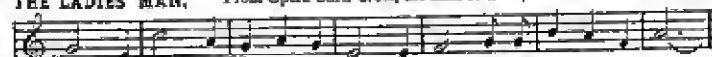
In Scot - land, France, and Ger - ma - ny, Sweet mu - sic you will hear,
AMIE. Song and Chorus. PAUL FERRAN. 35c.



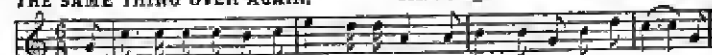
She did not laugh, she did not sigh, And yet she pleas'd, I can't tell
McCORMICK THE COPPER. Comic Song. WM. J. SCANTON. 35c.



Why do I smile? well I will tell, my heart is filled with joy, I'm a
THE LADIES' MAN, From Opera Chris Cross, the man of mark. C. M. WISKE. 40c.



'Twas from Cu - pid, Psy - che and such My mind got its ear - ly tu - i -
THE SAME THING OVER AGAIN. Comic Song. BEN DODGE. 40c.



This world we in - hab - it each day rolls around, The same thing ev - er a - gain, Our
GOD BLESS OUR BLUE-EYED DARLING. Song and Chorus. EDDIE FOX. 35c.



God bless our blue-eyed dar - ling, Whose voice we love to hear; The
ONE FAITHFUL HEART. Ballad. H. P. DANKS. 35c.



One un - di - vi - ded, faith - ful heart, One gen - ile, art - less creature, With

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3

First system of a musical score. The treble staff begins with a forte (*f*) dynamic and a series of chords. The bass staff features a half-note accompaniment. A *ff* (fortissimo) dynamic is marked in the bass staff. The system concludes with a measure marked with a '3' above it.

Second system of the musical score. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a 'Bva.' (Basso Continuo) instruction. The treble staff contains complex melodic lines with triplets and slurs. The bass staff provides harmonic support with chords and triplets. Dynamics include *ff* and *f*.

Third system of the musical score. The treble staff features a melodic line with slurs and triplets. The bass staff has a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *ff*.

Fourth system of the musical score. Similar to the third, it shows a melodic line in the treble and accompaniment in the bass. Dynamics include *mf* and *ff*.

Fifth system of the musical score. Continues the melodic and harmonic development. Dynamics include *mf* and *ff*.

Sixth system of the musical score. The treble staff includes a 'Bva.' instruction. The system ends with a double bar line. Dynamics include *ff*.

4

TRIO.

f

ff

2nd Time in Octave *ff*

mf

f

1. *f*

2. *ff*

67

First system of a musical score. The treble clef staff features a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic and transitioning to *ff* in the fourth measure. The bass clef staff provides a harmonic accompaniment with chords and single notes. A crescendo hairpin is visible between the second and third measures.

Second system of the musical score. It continues the melodic and harmonic themes from the first system, maintaining the *mf* to *ff* dynamic range and the accompaniment pattern.

Third system of the musical score. The melodic line in the treble clef shows some variation in rhythm, while the bass clef accompaniment remains consistent. The *mf* to *ff* dynamic range is maintained.

Fourth system of the musical score. The treble clef staff includes a section marked *8va* (octave up) indicated by a dashed line, featuring triplet figures. The bass clef accompaniment continues with chords. The *ff* dynamic is present.

Fifth system of the musical score. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff has a more active accompaniment with eighth notes. The *ff* dynamic is maintained throughout the system.

